

Ethel Barrymore
Who will appear in "The Girl of the Year" at the Grand Opera House

THE MODES THAT RULE IN PARIS

By Mme Savarie

Paris, Aug. 10th, 1909.

Descriptions of even a small portion of the new coats, cloaks and wraps for fall and winter would fill this entire fashion edition. But in all the multitude of models two features stand out prominently. One is that all coats are longer than ever. The other is that the shapeless "stove-pipe" model of last winter has gone down before an onrushing army of ample, shapely models.

The average length of the new suit coat is 42 inches or longer. That of the separate coat is nearly if not quite to the bottom of a walking length skirt. Many new models in separate coats have plaits below the waistline. But unlike the coats of Louis XVI, upon which they are modelled, these new coats do not "set out." Instead they hang quite soft and flat. This effect is heightened by using only the softest of linings, and by very superior tailoring. In some of the more elegant models the satin linings in coats stop at the waistline, and the rest of the coat is lined only with chiffon.

There are so many complete gowns being worn in very soft fabrics that long separate coats will play a more important role than for many years. The increased width of the skirt portions of coats is due of course to the fact that dress skirts are all so much wider about the foot. The coat waistline is again at the normal waistline and there is an increasing tendency to shape both suit and separate coats so that although semi-fitting only as yet, they do outline the curves of the figure more than last season. In the coat showing plaits, these in some cases are below the hips and in other models are below the waistline at the back.

A popular model has a habit back cut in one with the coat sides to form big oblong pocket pieces. Below these pockets the coat is plaited when the fabric is light enough in weight and gathered when it is heavier. There are single breasted coats, and double breasted coats. Some coats fasten in Russian blouse fashion far to one side. Practically all coats have collars and are closed fairly high in front.

The collar is the chief decorative feature of this season's coat. There are many shawl collars, and some of these are of two materials fancifully combined. A new collar has a shawl roll in front that looks especially jaunty with the new Napoleonic hat.

Buttons are large and decorative but not many are used on any garment, and only when they look as if actually needed to fasten something, either fronts, pockets, cuffs, or collar. Some of the best Paris houses are using jet buttons, but in America the jet button craze got such headway last season they are not likely to be used save when combined with something else. For example a big jet center with cut steel outer edge is new and handsome. You are sure to see in America many variations of the Florentine coat. This is a plaited garment, cut on semi-fitting lines, and one of those wardrobe necessities—"something that looks smart, but is yet practicable for the average purse and general wear."

For those who are never quite ready to take the most thing, there are of course coats and coats that are not plaited. The model I like best in the non-plaited coats is known as "The Siennese," which has the upper back skirted into a belt and the lower part perfectly plain, like a habit-back. And there is an uncommon number of sensible details in the new models. For example not only are there collars on the coats such as one might look for in cold-weather garments, but has not always

found by any means of late years, but these collars are often adjustable so that they may be turned up or turned down. Motor coats for the coming winter are made of quietly handsome materials. They are conservative enough in color to please the most fastidious taste. They are cut on roomy, enveloping lines, and have sleeves that protect the arms, and cannot "balloon out" in every gust. The fronts lap luxuriously. The collars are ingeniously devised to stand high and close about the throat, or roll open at will of the wearer. Some of the best of the new motor coat models have the backs cut quite full, this fullness then being held in place by a wide strap fastened only at each end on the side-back seams.

A good example of this model, like

many of the new coats, has huge "work-ing" pockets. It is shown in a tawny rust colored frieze with one of the new style fur linings, which reach only to the waistline. Another example that is charming is in one of the new cloakings that have a partially "shot" effect, a frieze in this case that is a soft putty shade sifted through with dull light blue. This model has a high turned down collar of periwinkle blue velvet, and a soft satin lining throughout in the tint of the collar. Yet another version of this stunning motor, driving and travelling coat model is in Scotch clan plaid with full gilt buttons.

Gay linings, as fruit reds, jewel greens, etc., appear in some coats that are all in one sombre tint on the outside. Two-toned linings are also much

used, and very pretty in effect they are, too. Velvet is used very much for collars and cuffs. Fur collars are on many mid-winter coats. Sometimes the fur is of another and flatter fur. But fur is for the occasionally-needed coat, and not for an all-the-season-through garment.

The growing vogue for black made itself felt in mantles in the early summer when black souple satin wraps that were little else but draped long capes, blossomed out at the Grand Prix, at Drag Day, etc. These mantles gathered about as the season went on at Trouville and other similar ultra elegant resorts. For early fall they are shown in numbers as one of the leading fancies for afternoon wear, for carriage use

FALL FASHIONS IN STREET FROCKS THAT WELL DRESSED WOMEN WILL ADOPT.

Rene Mansfield.

At every turn of the wheel of fashion there are those who raise a hue and cry against the tyranny of the designers. They are represented as gleeful fiends devising weird conceits for frail femininity, whereas they are coming more and more to be at the mercy of the whims and caprice of the woman of fashion. It is the success of one season that determines the style of the following one. The designer plays an expensive game of chance. If he guesses a step too far, as for instance when he essayed the peach-basket hat and the Dagobert gown which are known no more except on the bargain counter, he discovers that women are the real makers—and breakers—of style.

The advanced showing of tailored costumes and street gowns is particularly indicative of this tendency. The extreme developments of the late summer styles have been absolutely rejected and the sack-like links of the Dagobert style has been modified to the snug fitting, long waisted effects of the Middle Ages. Garments of every description follow closely these Moyen Age lines, from the gingham house dress, or linen costume for the late fall, to the evening and dinner toilettes. In the most elaborate evening gowns the style merges into Louis XV and XVI effects, with the overskirt and flowing drapery at the back or sides, which is really a revival of the pannier. The sleeves are invariably long, with a slightly fuller tendency; plaits will predominate in skirts and a few of the skirts show the high belt, which proved so becoming to certain figures that it has not been dropped, though it is rarely higher than two inches, in the latest models.

The long roll collars that widen into a sailor in the back will doubtless be among the most popular styles, although the high standing collar is one of the new features of the fall suits. These are seen on the chic street frocks that are a modification of the Russian blouse, sometimes single, sometimes double breasted, with braided seams and without the belt, of course, to confine the semi-fitting waist. The dressier costumes in this style, for reception wear or calling, show a decided novelty in the high standing collars of fur, mink, sable, lamb, finished with two six to eight-inch tails. With the ever popular fur turban the effect of this half military, Russian style will be wonderfully dashing.

The shortest coat shown is forty inches, while the skirts are all walking length. The brief revival of the long skirt for street wear and in the summer gowns of silk and lingerie has passed with the waning of summer, and only the evening gowns will touch the floor. For the most part, the tailored suits are quite without trimming. Buttons are used more sparingly, though they often give the distinctive touch to a costume. Soutache is used almost exclusively when the suit is braided, but the home dressmaker will find that the wide flat braids, woven in an undulating design, or the silk lace braid of French origin, will be quite as effective as the finer braids and require less skill and time to apply to either coats or dresses.

When trimming is used it is massed on the under arm or side panels. The elongated waist effect is often accentuated by bands of trimming at the hip line, or the large pocket flaps. Trim-

ming on the skirts is confined to the yoke, following the general style of the coat design or put on as to almost cover the entire yoke.

The fabrics for the fall and winter street garments are of infinite variety, but as yet no one material can be said to predominate. The popularity of broadcloth has in no way abated, but there is a growing tendency toward the use of rough effects, even in the house gowns, which is something of an innovation. Homespuns, tweeds, diagonals and worsteds are all popular. The new colors are the soft, rich tones of brown, red and purple, with a variety of alluring names. Can you conjure up a more ravishing picture than a recent importation from Paris of velvet in the shade of dark red called Burgundy heavily embroidered in self color cord and braid, with broadtail fur forming a deep yoke, a panel band at the side of the front of the coat and used also to simulate undersleeves. This use of fur in the same manner as any fabric is something entirely new. Seal brown is expected by some perspicacious prophets to attain the greatest popularity of the season. Dark blue will be worn in the earlier fall, while the new shades of purple, raisin and nutmeg, will share honors with the greens of yellow and silver, and the blues of navy and sky. The woman who attempted to walk with any degree of grace, much less to dance, in the clinging, swart-like Directoire gowns of last season will rejoice at the return of the plaited skirt with its frond-frou of fluffiness about the feet.

Mrs. Carter

commends to your consideration the beautiful suits, gowns and robes which are being produced in her workrooms this season for a host of exacting patrons. The new modes are treated in a masterly manner which will surely win your approbation. Many out-of-town ladies entrust their gowns to her good judgment and efficient organization. May we not have an opportunity to consult with you regarding your fall and winter wardrobe?

MRS. CARTER,
Second Floor
The E. Guthrie Co.

THE ABILITY to create and execute style as it should be—to individualize it—is a gift not possessed by all who practice garment making and designing.

But, if the stamp of public approval be set upon one who has proven her ability, it is your assurance of satisfaction.

This condition is what has made the establishment of

Miss Katie Ashoff
"AT OGILVIE'S"

the foremost in this section

For evening, when they are also to be counted very chic, some show brilliantly colored linings of softest liberty.

While, as always, plain cloths lead in the garments that are intended for all-round wear, there is a growing vogue for cloakings in the rough finish serges with white hair effects, in two-color weaves, in napped fabrics, and in frieze weaves. In strong contrast to these are covert cloakings which are in new light tints of beige as well as in the darker slate shades. The newest covert coat model is long enough to cover the ankle-length "trotteur" dress, has a self-color lining of soft satin throughout and is conservatively finished with a few buttons covered with the covert. There is a new covert coat with a few plaits below the hips and at the sides that is especially smart. This is a variation of the new Florentine model.

Very little braiding is seen on the new coat models. On the dressier garments designed for carriage wear, there is a good deal of embroidery chiefly of the "Queue de rat" (rat-tail cord) type. On the gorgeous evening wraps the magnificence in general is attained by using splendid fabrics, and the beauty is in lovely lines securing soft draped effects, rather than in applied decorations. The latter within the past few seasons have reached their limit of possibilities. There is a very marked reaction toward richness of material and beauty of line, and away from trimming.

The separate coat furor shows itself even in suit coats also, by having coats of velvet in the exact color of dresses made of the same wool. Paquin introduced this idea first last season and it has slowly gathered headway till now several model houses have launched fall models with coat of a different fabric from the dress. As advanced samples of materials for spring of 1910 show many fancy weaves matched to plain weaves both to be used in one model, the fashion seems likely to last for some time, and gathers force as time goes on.

Sleeves in all coats are to the wrist, and cuffs in more or less fanciful design are upon many new models. In some of the "high-style" coats that are designed very closely after those of one or another historical period, the sleeves are finished at the wrist with deep frills of lace such as the men of the court and other dandies of those times wore.

The plain satin gowns so popular last year are entirely out and lace and chiffon over silk will compose most of the evening gowns. Velvet flowered chiffons in raised design or diaphanous gauzes are being used over taffetas and the gold and silver tissue and aluminum fabrics. The old style brocades form the foundation for some of the most elaborate Louis XV toilettes, and changeable taffetas are used to advantage in this style.

An evening costume by Paquin in a changeable old blue and cerise taffeta illustrates the Louis style which it is believed will have full sway during the winter season. The guimpe and sleeves are of the coarse mesh silver net and lace, the sleeves half length and the bodice decollete. The back of the bodice, which is without seams, extends in a rounded point below the waist line, while the front is raised to an empire effect. The trimmings are of the taffeta made into shirred and pleated rosettes and heavy cording which follow the hem of the full skirt.

Unless one may have an unlimited number of winter evening gowns, however, it is wise to be a little conservative in their selection. The cuirasse style, having an unbroken line from bust to knee and the Moyen Age effects are sure to hold their own. The skirts will be full with the fullness below the hip line, and the sleeves of nine out of every ten evening gowns imported this fall are long, though finished at the wrist, not extended in points over the hand.

Man-tailored Suits Ready-made Prices

NO DISCRIMINATING WOMAN who has seen the beautiful garments we feature would hesitate a moment in making a choice between these two—the machine or "ready-made" (which we do not sell) and the man-tailored, individually measured garments made by the famous AMERICAN LADIES TAILORING COMPANY, (for whom we are the exclusive agents for this territory).

Perfect fit guaranteed. Every thread pure wool.

We have 280 samples of the richest suitings you ever saw, and the prices are moderate in the extreme :-

Suits, 21 styles...\$15.00 to \$48.75

Jackets, 12 charming models...\$9.00 to \$31.15

Skirts, 15 graceful new styles...\$5.65 to \$22.50

Coats, 12 styles, strictly man-tailored...\$8.25 to \$30.00

If you want real value for your money we urge the importance of seeing us about your fall clothes.

Purcell & Thompson
"THE RACKET STORE"

Mrs. Ed. Rawls

craves the attention of her friends and patrons to her splendid equipment for the season's work. Her force is all that could be desired in proven skill and refined taste.

Even more than the usual favorable comment is being heard this early in the season upon the conspicuous charm, the chic lines, of the street frocks and evening gowns produced—and, perhaps, it may be well to dissolve the mystery now: No other dressmaker in the city employs a man tailor to finish her work. An opportunity to discuss gowns with you will be welcomed.

Mrs. ED. RAWLS,
Second Floor J. A. Rudy & Sons